1:Williams E,G-5 (1923-1925) 1930
OJ23 Orokaiva OJ23

where females are served by wild boars. It is fed every evening, and probably sleeps under the house.

Always a restless and obtrusive creature, the village pig is sometimes aggressive towards strangers, so that more than one visitor, even of magisterial importance, has been compelled to seek safety in the altitude of a house verandah. But, however unattractive, the pig is treated with consideration and even fondness by the villagers. Its owners, man and wife, are referred to as its father and mother. While young it may be washed with a magical infusion to promote its growth. It is given a personal name, and as it grows becomes an identity of importance in the village. As the inevitable hour of parting draws near, its 'mother' will be genuinely grief-stricken; and when at last her pig is bound for the sacrifice and lies groaning and struggling under the house, she will sit beside it, stroking it and shedding copious tears.

The pig is carried in the usual manner, with its feet bound to a pole. For a long journey a pig-litter (*kakate*) may be used. It is a cage-like structure of cane which, as it were, is made to measure and fits closely about the animal's body (see p. 79). The conventional method of slaughtering is with the spear, and at a feast of importance this is done ceremonially, a number of pigs being set in a row and stuck simultaneously. On such an occasion I have seen one of the butchers, more elderly than the rest, fail to impart sufficient force to his thrust, and try again, amid a good deal of laughter, until he drove the point home. Then he levered the shaft of his weapon back and forth like a crow-bar to make his work the surer. On the whole, however, there is no special inhumanity in the treatment of pigs.

The actual butchering is performed on a platform. Two long incisions are made from shoulder to tail, and the skin cut off together with a thick coating of fat. Then the body is dismembered with axe, trade knife, and bamboo knife (the last-named, *ivi*, is still used because of its extraordinary sharpness). The carving is not a pleasing spectacle. The blood drips through between the rails of the platform and is eagerly lapped up by quarrelling dogs below. There may

1:Williams E,G-5 (1923-1925) 1930
OJ23 Orokaiva OJ23

and finally paints the dugout a dull red with ochre or clay, possibly picking out a zigzag in black at prow and stern. The craft is launched with no ceremony save a 'trial spin', and may or may not be given a personal name.

The general appearance of the canoe may be judged from

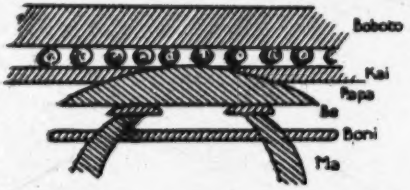

FIG. 14. Attachment of Platform to Hull of Canoe.

the accompanying sketch. The parts are named as follows:

Dugout	*ma*.
Platform	*ma-bua*.
Outrigger float	*taona* (from its resemblance to the banana *taona*).
Outrigger poles	*ma-tu*.
Outrigger pegs	*ma-gi* (because made of spear-wood, *gi*).
Prow	*Koparu* (head).
Stern	*Ao*.
Points at stern and prow	*pepe* (the same word is used for sago thorns).
Incised zigzags at prow and stern	*dengoro* (ear).

Between the platform and the hull the method of attachment is somewhat complicated. Along the two rims of the canoe are laid split rails or slats (*be*), their upper surface being rounded (which incidentally provides a moderately comfortable seat for the paddler who sits with one buttock on either rim and his feet in the dugout). The actual supports for the platform are two curiously shaped pieces of wood (*papa*), one at either end, which are laid transversely on the *be*, and thus intervene between the platform and the hull of the canoe. These two *papa* are slightly hollowed on the upper side so as to form troughs in which rest the two transverse rails (*kai*) that form the basis of the platform. The platform is made fast to the hull by lashing firmly to

2: Williams E, G-5 (1923-1925) 1928
OJ23 Orokaiva OJ23

brothers on a raid, telling her to wait for his home-coming, when he would marry her. In due time he came back to the girl's house, far ahead of the others, to tell her that the raiders had been victorious and to take her away to his home. As they set off he bade her go in front, but looking over her shoulder the girl saw him jerking his head and stamping his foot, and finally noticed a trickle of blood from his ear. At that she became alarmed, left her husband on the track, and ran back to the village where she found the raiders bringing in his corpse. Real *diroga* jerk their heads, so should not *Diroga* men do the same?

The dance of the *Diroga* men has already been described (p. 20). With its swift advance and retreat, its dodging and sallying, and its truculent, threatening air, the performance seems to reproduce the attack of the fierce Orokaiva warrior. No native has offered an explanation, but it seems that the warlike nature of the dance is supposedly due to the possession of the dancers by warrior spirits.

The spears have become an emblem of the *Diroga* cult. Many, if not all of them, are found to bear personal names—the names in fact of the actual *diroga* which possess their owners. They are in fact symbols of the dead warriors. It is said, indeed, that 'the spears are men'. This makes clear the practice of gripping or stroking the spear-point. The universal hand-shaking of Taro men has been referred to. With *Diroga* men it is customary to touch their spear-points as well as to shake them by the hand: this, I am told, is a salutation to the *diroga* which is symbolized by the spear. If a man neglect this observance he may fall sick, because he has offended the *diroga*.

It has been said that the profession of curing is more pronounced among the *Diroga* men than among the ordinary followers of the Taro cult. The methods are, however, the same as those previously described, with special emphasis on the use of the spear (p. 60). With